

The rood screen is richly embellished with colour and gold, and supports a rood, with images of the Saviour, of the Virgin Mary, and St. John. The chapel of the Virgin is in the north aisle of the chancel, and is also embellished with colour and gold. The eastern triplet, and rose window above it, are of elegant design, and all the east windows are glazed with stained glass. The church itself, exclusive of the decorations, was erected at a cost of 5,000*l*. The font is a very beautiful one, of original design. The tower is not yet completed, it will, probably, not be as represented in the *Review*. The house of the priest immediately adjoins the west end; it contains some good fire-places and grates. A remarkable feature in the exterior of the church, is the weathering out of the base of the wall, to the extent of the projection of the buttresses.

A Presbyterian church, and schools have lately been erected near the workhouse, from the designs of Messrs. Travis and Mangnall. The architects had great difficulties to contend with, which we are bound to say they have surmounted in an able manner; and, notwithstanding the restrictions of site, and the injunction placed upon them, to avoid all impediment in the nature of piers, they have succeeded in producing a highly meritorious work. The style is perpendicular; there is a square tower, and an open timbered roof. The schools are to the east of the church. The whole is built of stone, and will cost 3,400*l*. Much skill is shown in the arrangements for ventilating the school-room: the air is admitted by three apertures, which take the form of quatrefoils, and thence by perforations through the floors; being carried through other apertures into the space above the ceiling, whence it passes out by the eaves on the ridge of the roof.

A new Catholic chapel is in progress in Chapel-street, Salford. It is in the Decorated style, and is wholly of stone. The architects are Messrs. Weightman and Hadfield, of Sheffield. The plan consists of a nave and aisles, four bays in length, a chancel, a north transept and chapels. It occupies a large space of ground. The windows contain some good tracery.—A new steeple is being built to Christ Church, Salford, which is Italian in style, in accordance with the rest of the church.—The Methodist chapel at Red Bank is remarkable only from its ill-success as an attempt. It is designed by a mason, and is built of red brick and stone, with clumsy and ill-proportioned details. The roof, in part an open timbered one, is very faulty.—Some alterations are making in the seats of the Collegiate Church, under the direction of Mr. Grogan, and it is proposed to devote the western door to its original use as an entrance. There are many other churches in progress in the neighbourhood of Manchester, which we have not here space to notice.—Amongst the schools we may mention, the Roby schools, in a street leading out of Portland-street. The style is Elizabethan, and they were designed by Mr. Walters, who has succeeded in producing a very meritorious work. The building is supported upon iron columns, being built over the play-ground. The lower story has a series of arches of different sizes, filled with iron-work. Above are lofty bow-windows, projecting chimneys and gables; the whole arranged in a very skilful manner.—The materials are red brick and stone.

The Queen's Hotel, in Piccadilly, is also by Mr. Walters. It is a large building in the Italian style. The porch is projecting, with a broken pediment. The capitals of the pilasters are original, and in very good taste, and this is equally true of some other ornamental parts.—The station of the Manchester and Birmingham Railway is a very clever design. It is considerably elevated above the street, the carriage ascent being by a long inclined road, and that for foot people by a staircase. The principal building is entirely of stone, Italian in style. The front consists of a projecting centre, with a large segmental-headed gateway, and two wings. Each wing has a door and window on each side, the mouldings, rustics and basement, being well designed. The cornice is peculiar in the stone imitations of tiles, which project to the edge, from about two feet back. There are two heights of windows, the upper ones being square. The basement in the street is of brick, the entrances to the staircase being of stone. Each entrance has an arch rusticated, inclosing a doorway flanked by an

order. The stairs are ascending and descending in the same well-hole, quite distinct, so that the two streams never meet, and as this arrangement is not common, we subjoin the dimensions. The well-hole, is 22 feet 9 inches square in the clear, and the height to be ascended 29 feet. The stairs are six feet wide, and each tread is 13 inches. There are 72 steps and landings, each riser being nearly 5 inches high.—Two wings have been added to the Manchester workhouse; they are of good plain brickwork. The offices near this building pleased us much. They are in the Italian style, of red brick, with stone dressings. The cornice, coila, and decorations of the windows are all excellent, if we except those of the upper range of windows, which are rather too meagre. The bell tower would have been improved by an addition to the height. The central doorway and porches manifest much ability, with some novelty. The architect is Mr. Dickson.

The greatest change in the architecture of Manchester is apparent in the warehouses; in many of which there is much architectural display. That of Messrs. Phillips and Co., in Church-street, is of brick and stone; the windows having architrave and cornice. The whole is of "fire-proof" construction, though its safety is interfered with by the central well-hole staircase, adopted for the advantages of light, an arrangement lately much in vogue in that class of buildings. The rapidity with which fire was communicated from floor to floor, by this arrangement, in several instances, led the insurance offices to increase the rate for that class of buildings, and they are now seldom adopted.—There are many other warehouses of red brick with stone dressings; one in the Oxford-road, with a stone basement, enriched with pilasters. Some of the warehouses have very good doorways, particularly one in George-street. Mr. Walters is the architect of a warehouse in George-street, which has the entire front of stone, backed with brickwork. The work is rough dressed: it cost 5,500*l*., which is less than it could then have been built for in brickwork. The design is in the Italian style, plain, but expressive of the use.—Near this warehouse, we noticed another, with a stone front, finished with a pediment. There is also a warehouse, building in Falkner-street, of stone, in which there is some attempt at design, the upper stories having an order of Grecian Doric columns, with a fret in the frieze; but we cannot report favourably of the result.—The joint station of the Manchester and Leeds, and Manchester and Liverpool railways, at Hunt's bank, is a wonderful work for any age. The line is carried across the river, and the road, by bridges, each of one arch, of great span; and as works of construction, they are, perhaps, unrivalled. The passengers' shed above is of great length, and has a roof of wrought iron. To form the road for carriages, it was necessary to arch over the river Irk, for some distance. Some new offices are building at this spot, in which fire-proof construction is largely used. The ground had to be excavated from 31 feet to 37 feet down for the foundations, and the difficulty must have been increased by the near approach to the river. Near the station, is the Palatine Hotel, a plain Italian building of stone, but in good taste, in which there is a staircase wholly of iron. It was executed by Bellhouse and Co., and whilst admirably conducive to its object of providing a means of escape from fire, is not inelegant, and may be given as an example of the successful treatment of ironwork. The strengthening ribs beneath each tread are arranged, so as to intersect each other, with good effect, when seen from below. Some gilding might be introduced with a good result.—The directors of the Bank of England are erecting a new branch bank in King-street. It is from the designs of Mr. Cockrell, but is not sufficiently advanced to enable us to speak of its merits. It is expected to cost between 17,000*l*. and 18,000*l*. In private houses, less progress has been made than in larger buildings. Some of the Gothic houses lately built, as for example in Broughton, are the most whimsical designs we ever saw. We ought, however, to mention, that the Broughton rectory and schools are creditable productions; and a chancel in the decorated style is about to be added to St. John's church by Mr. Grogan.

The Free Trade Hall was lately decorated for the Anti-Corn Law Bazaar, by Griever, of London. It was styled a Tudor Hall, but had very little in common with that class of apartments, further than the character of the painted decorations. These were done on canvas and then nailed up; the colours were red, blue, and gold. The dimensions of the hall are 136 feet by 105 feet, and on the late occasion of the Athenæum Soirée, it is stated that 3,800 persons were present. Some mention of this meeting was made in a late number.* The Manchester Exhibition, which has now closed, contained some good pictures. Poole's picture, of Solomon Eagle preaching, gained the principal premium. There was also Roberts's Interior of Roslin Chapel, and Stanfield's Castle of Iechia. The architects seem to have quite given up contributing; the only drawings worthy of praise were a design for a Gothic church by T. Worthington, and Pullan's clever design for the Queen's robing-room, lately in the exhibition at the St. James's bazaar. The last has been deservedly rewarded. In saying there were few architectural drawings, we had almost forgotten, some attempts, which are so bad, that the very porter ought to be ashamed of them. Martin had some good drawings, one of them rewarded, and, on the whole, the exhibition, which was of great extent, had several pictures of sufficient merit, to make us regret the presence of some glaring exceptions. The hall has lately been repainted, and a plentiful application of the brush, having been given to the casts of the Elgin marbles, these fine works, which were presented by George the IV., have lost nearly all their beauty.†

THE IDENTIFICATION OF ARCHITECTS.

SIR,—That architects should affix their names to their productions as other artists, at least sculptors and engravers do, would seem to be only reasonable and proper, and had such always been the practice, we should now know with certainty, who were the architects of many structures whose authorship is either entirely unknown, or exceedingly doubtful. For instance, it has never been clearly decided if the late Royal Exchange, and Temple Bar, ought to be attributed to Wren or not. In some few cases, indeed, the authorship of a building is of such universal notoriety, that its architect's name cannot possibly be unknown or ever fall into oblivion. One would as soon think of asking "Who wrote Shakespeare?" as of inquiring who built St. Paul's, who made the alterations at Windsor Castle, or who is erecting the new palace of Westminster? But there are a great many other buildings, some of them of sufficient public note, the names of whose architects are not known either to the public or to architectural writers. In this latter class is the India House, which has all along (till very lately, when it has for the first time, I believe, been claimed for Holland, the architect of Carlton House), been confidently attributed to Jupp, who was, it seems, only the East-India Company's surveyor, and who certainly is not known to have ever done any thing else.

If it matters not at all whom buildings are by, why is so much importance attached to the ferreting out from old records the names of mediæval architects, which when brought to light are mere names, *nominum umbra*, and only so many letters of the alphabet?

It is not, indeed, to be recommended that architects should display their names on the fronts of buildings, as conspicuously as those of "Barclay and Perkins" meet our eyes upon many public structures, that make no secret of their publicity. But a name and date may be recorded much more modestly, and where it may not be observed until sought for; for which reason they ought to be inscribed uniformly in some one particular situation about the level of the eye, or rather below than above it. Basevi did so in Belgrave-square, where his name may be read on a plinth next one of the porches to the houses; and the same has also been done in one or two instances by other architects.

BUDOWIN.

* Vide p. 525.

† For some remarks on this disease, vide "The Plague of Whitwash," p. 39, ante.